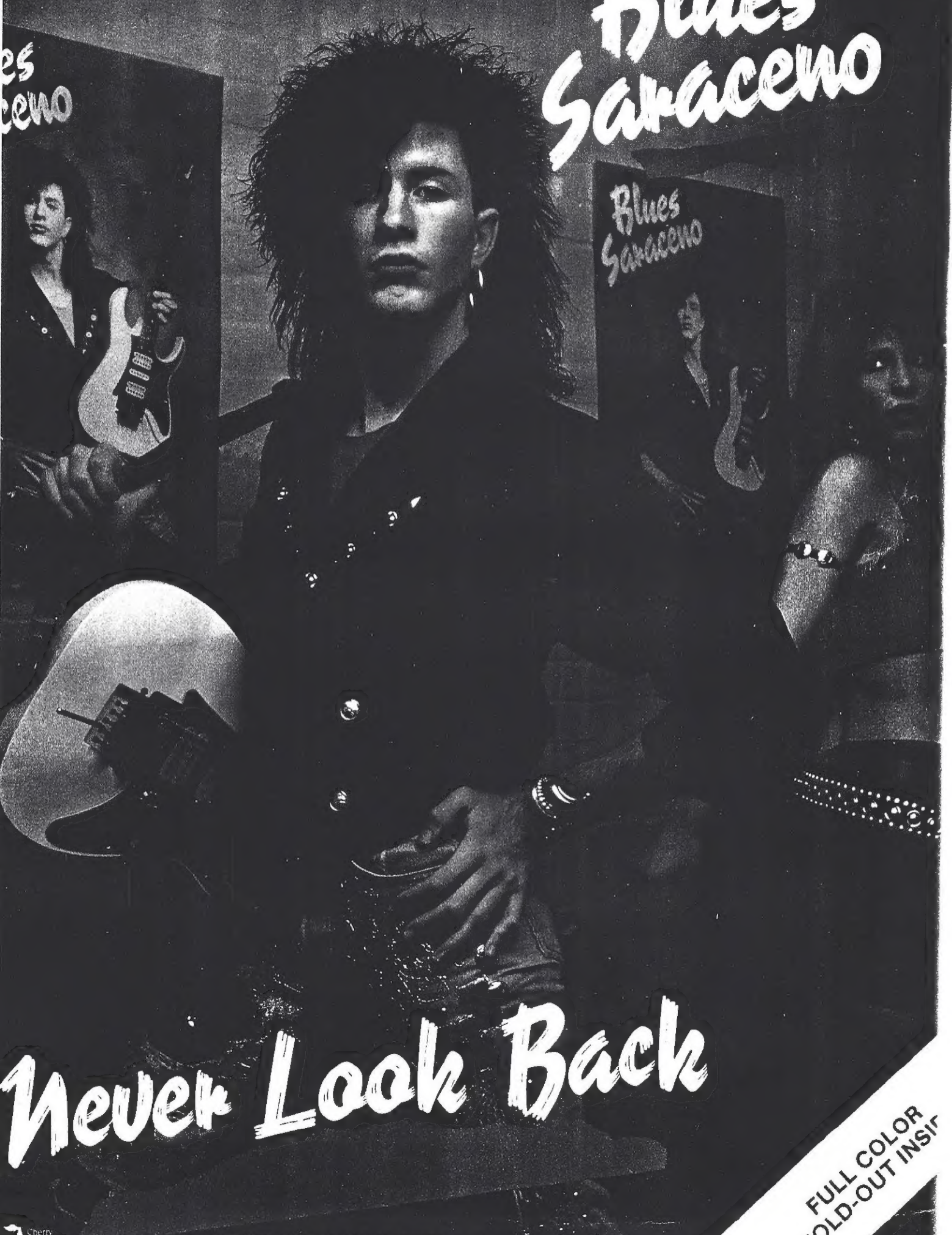


Authorized Edition

guitar
FOR THE PRACTICING MUSICIAN

WITH
TABLATURE


Blues Saraceno



Never Look Back

FULL COLOR
FOLD-OUT INSIDE

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FULL COLOR FOLD-OUT & PHOTO
FOLLOW PAGE 31

E5 C5 E5 C5 E5 C5

8va-
Gtr.
sl. Full sl. Full sl. Full sl.

f
sl. Full sl. Full sl. Full sl.

14 15 17 (17) 14 15 17 (17)

*Delay out

(end Rhy. Fig. 2)

let ring--- let ring--- let ring--- let ring--- let ring--- let ring---

sl. sl. sl. sl. sl. sl.

w/Rhy. Fig. 2

8va-
A.H.P.
sl. 1/2 1/4 1/2 1/4 1/4

A.H.P.
sl. sl. let ring--- sl. sl.

15 14 15 12 12 11 12 11 11 12 12 14 12 12 0 14 12 14 12 12

sl. sl.

8va- Csus2

Full Full Full Full Full Full

rake Full Full Full Full Full

14 12 12 15 (15) 17 18 13 (13) 12

Gtr. II Rhy. Fig. 3

P.M.-----

C5

*Tapped harmonic. Tap an octave (12 frets) higher than fretted note.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in G major, 2/4 time, with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff. Below the staff, the lyrics 'The Rose Tree' are written in a stylized, decorative font. The second system shows the piano accompaniment, consisting of two staves. The left hand plays a simple harmonic pattern, while the right hand plays a more complex melody. The piano part is written in a standard musical notation with a key signature of one sharp and a common time signature. The lyrics 'The Rose Tree' are written below the piano part.

⑤ open 2fr.
A B

Rhy. Fig. 4 (Gtr. II)

Fig. 4 (Gtr. II)

let ring

Csus2
 (All notes vib.)
 ⑤ open 2fr.
 A B Csus2
 (end Rhy. Fig. 4)
 ③ 3fr. 2fr.
 G F#

w/Rhy. Fig. 4

E5 Esus2 E5 Esus2 8va-Full Csus2

P.M. 1/4 1/4 1/4 1/4 1/2 1/2

sl. Full 17 16 17 15 1/2 P

0 0 3 0 0 3 0 5 9 0 3 0 17 16 17 15 1/2 P

8va-----
w/Rhy. Fig. 2
E5 C5 E5 C5
Full Full Full Full
1/2 1/2 3 3
semi-harm.-----
sl. sl.
14 12 12 12 14 12 14 12 15 17 17 16 14 16 14 12 11 12 14 12 11

E5 C5 E5 C5 w/Rhy, Fig. 2 Csus2

8va-

sl. 1/2 H P P sl. Full sl.

9 16 17 17 (17) 15 15 17 15 14 15 14 15 14 17 19 22 (22) (22) 20 19 20

[illegible]

E5 8va C5 E5 C5 E5 C5
 P H P H P H sl. sl. Full 1½ Full 1½
 17 15 14 15 15 14 15 17 16 (12) 12 16 17 (17) 17 (17) (17)

E5 8va- C5 E5 C5 E5 C5

mp *P* *sl.*

*Roll off tone control.

E5 8va- C5 E5 C5 E5 C5

Full

E5 8va- C5 E5 C5

w/Rhy. Fig. 1 (1st 3 bars only)
E5

Substitute Fill 1

Resume Rhy. Fig. 1
(Gtr. I out)

Gtr. II

sl. *sl.* *P*

Fill 1

H

*Snap string w/index finger.

NEVER LOOK BACK

Music by
Blues Saraceno

Fast Rock ♩ = 140

(Band tacet)

[illegible]

The musical score is written on three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with various ornaments (trills, grace notes) and slurs. The middle and bottom staves are in bass clef and contain a bass line with slurs and fingerings. The music is in 2/4 time and consists of 14 measures. The title 'Степь-степь степь лесополюс' is written above the first staff.

TP P P H H T N.C.(G5) (Bb5) (C5)

6

TP P P H H *T

10 16 14 12 14 16 24

*If guitar has only 22 frets, play 2nd strg., 20th fr.

The musical score for guitar consists of two staves. The top staff is a single melodic line in G major, 3/4 time, starting with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4 (marked *sl.*), and then a series of eighth and quarter notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E

(Band in)

G5
Harm.

(G5)

1/2 2 1/2

trem. bar

f trem. bar

Harm.

*w/Delay set at 333 ms.

P.M.-----4

P.M.-----4

1 F5 F#5 G5

N.C.(E) F (F#)

rake

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

G5

Full

1/2

Bb5

C5

G5

P.M.-----4

Full

1/2

Rhy. Fig. 1

P.M.-----4

P.M.-----4

F5
 sl.
 Full
 8va-
 sl.
 sl.
 P P
 sl.
 sl.
 Full
 sl.
 sl.
 (end Rhy. Fig. 1) Rhy. Fig. 2 w/Fill 1
 P.M.-----
 P.M.-----
 sl.
 H H

8va-
 Full
 Full
 Full
 H P
 1/4
 sl.
 sl.
 Full
 Full
 Full
 H P
 1/4
 sl.
 sl.
 sl.
 (end Rhy. Fig. 2)
 P.M.-----
 P.M.-----
 H H

Fill 1 (Gtr. III)
 H H
 H H
 13 14 13 14
 13 13

8va-

Bb5 C5 G5

Musical score for "The Great Gatsby" by Scott Joplin. The score is in 2/4 time and G major. It features a piano (p) and a vibraphone (vib). The piano part (top staff) includes dynamics like "Full", "sl.", and "loco", and articulation like "vib. w/bar". The vibraphone part (bottom staff) includes fingerings and dynamics like "Full", "sl.", and "1/2".

8va-

F

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with various ornaments: 'P' (pizzicato) and 'H' (harmonics) over a triplet of eighth notes, and 'sl.' (slide) over several eighth and sixteenth notes. The bottom staff is a guitar-style staff with a single line, showing fret numbers (10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 82

Gtr. II

[illegible]

GS

Iaco

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes, ending with a slurred phrase marked 'sl.'. The bottom staff is in bass clef and contains a bass line with notes marked with the number '6'. Above the first six measures of the bass line, the word 'Full' is written above each measure. The bass line concludes with a wavy line and a final note marked 'sl.'.

P.M. - - -

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, consisting of a series of eighth and sixteenth notes. A 'P.M.' (Pizzicato) instruction is placed below the staff, with a dashed line indicating the duration of the effect. A 'sl' (sforzando) marking is placed above the final note of the first system. The second system consists of a single staff with a series of numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) written below it, likely representing a fingerings or bowings exercise. The numbers are grouped into two sections, with a 'sl' marking above the final number (12).

A5 Bb5

H P *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

3 3 3 3 3 3 3

9 10 9 12 9 12 9 12 14 12 10 9 10 *sl.* 11 10 13 10 13 10 11 10 11 10 13 10 11 13

vib. w/bar vib. w/bar

1 1/2 1 1/4

B5 C5 N.C.

vib. w/bar *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

14 12 11 12 11 14 15 14 12 15 14 12 15 14 12 14 12 11 12 11 14 12 11

P P P P P P P P

vib. w/bar

2 10 10 10 8 8 8

G5

P P T P H T P H T P H *sl.*

3 6 6

T P H *sl.*

14 12 10 12 10 14 12 10 17 10 14 17 10 14 17 10 10 10

P P T P H T P H T P H *sl.*

T H T H T H T H T H T H T H

17 10 17 10 17 10 17 10 17 10 17 10

T H T H T H T H T H T H

Double time feel
w/Riff A (2 times)

GS

w/Riff B

w/Riff A (3 times)
G5

Riff A (Gtr. II)
N.C.(G5)

Riff B (Gtr. II)

Substitute Fill 4

8va-----

w/Rhy. Fig. 2

F5

Fill 4 (Gtr. II)

FULL TANK

Music by
Blues Saraceno

A5 (type 2) 7fr. E5 (type 2) 3fr. G5 3fr. G6 3fr. C5 3fr. C#5 4fr. D5 5fr. D6 5fr. D#5 6fr. E5 7fr. E7#9 6fr. G#5 4fr. A5 5fr.

Fast Blues shuffle (♩ = ♪) ♩ = 224

Rhy. gtr. =

A5 (type 2)
A.H.
(15ma)
Full

A.H.
(15ma)
Full

Lead gtr. mf A.H. Full 1/2

T 8 5 (5) 8 7 5 5 10 (10) 8 10 8 9 (9) sl.

A

B 7

A.H. (15ma) 1/2 sl. (Rhy. gtr. out) N.C.(D5) A.H. (15ma) 1/2

A.H. 1/2 sl. H sl. A.H. 1/2

A.H. pitch: F# sl. A.H. pitch: D#

Full P Full H (A5)

semi-harm.-----

Full P Full H

5 5 sl. (10) 8 10 10 (10) 8 10 9 10 10 10 8 10 10

sl. P P P P (D5) 1/2

3 3 3

sl. P P P P 1/2

5 5 7 5 6 8 8 5 5 6 7 5 7 7 5 7 5 7 5

1/2 P 1/4 P 1/4 E5 E5 (type 2) 12fr. E sl.

A5

Rhy. Fig. 1 (end Rhy. Fig. 1)

3 1/2 3 A.H. (8va) Full sl. Full A.H. sl.

Rhy. Fig. 2

Musical score for guitar, featuring a treble clef and a key signature of one sharp (F#). The score is divided into four systems, each consisting of a melodic line and a bass line.

System 1: The melodic line begins with a measure marked "A5" and "sl." (slide). It includes a triplet of eighth notes, a measure with a wavy line indicating a tremolo, and a measure marked "Full" with a triplet of eighth notes. The bass line contains a sequence of notes: 9, 7, 5, 6, 5, 3, 4, 5, (5), 7, 5, 3, 5, 7, 5, 1/2.

System 2: The melodic line continues with a sequence of eighth notes, some marked "P" (piano). It includes a measure marked "sl." and a measure marked "Full". The bass line contains a sequence of notes: 2, 0, 3, 0, 5, 2, 4, 2, 2, 5, 2, 4, 2, 3, 2, (2), 0, 3, 0, 5, 2, 4, 2, (2), 0, 0, 0, 2, 2.

System 3: The melodic line includes a measure marked "A5" and "sl.", a measure marked "Full", and a measure marked "Full" with a wavy line. The bass line contains a sequence of notes: (5), 7, 7, 5, 7, 5, (5), 7, H, 7, 7, 7, 5, 8, 5, 8, 0, 5, 7, 5, 7.

System 4: The melodic line includes a measure marked "P" (piano), a measure marked "Full", and a measure marked "H" (harmonic). The bass line contains a sequence of notes: 5, 5, 8, 5, 8, 5, 8, 5, 8, 6, 7, 8, 6, 7, (7), 5, 7, 7, 5, 0, 7, 5, 5, 7.

The score concludes with a final melodic line and a bass line. The bass line contains a sequence of notes: (2), 0, 3, 0, 5, 2, 4, 2, 2, 5, 2, 4, 2, 3, 2, (2), 0, 3, 0, 5, 2, 4, 2, (2), 0, 2, 3, 4.

The musical score for 'The Wind' by Gustav Mahler is presented in three systems. The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The guitar part is shown as a single line with fret numbers. The second system continues the vocal and guitar parts, with the guitar part including a section with fret numbers and a 'Full' instruction. The third system shows the vocal part with a 'sl.' (slur) and the guitar part with fret numbers and a 'sl.' instruction. The score includes various performance instructions such as 'sl.', 'Full', 'A.H.', 'P', and 'A.H. pitches: F# E'. The guitar part is written in a simplified notation using fret numbers and includes a 'Full' instruction.

8va-----

D5 D#5 E5 D5 D#5 E5 E7#9 G#5

slow bend

A5 G#5 A5

G#5 A5 G#5

A5 (Rhy. gtr. out) Full 1/2

Full 1/2 Full 1/2

slow bend

8va-----

Full P Full Full P Full sl. loco sl.

17 20 (20) 17 20 17 17 20 19 17 19 (19) 17 19 17 (17) (17) 0 2 4 2 4

A.H. (8va) Full

E5 sl. 12fr. E sl. loco sl. H

Full Full 22 22 (22) sl. sl. H

A.H. pitch: F#

w/Rhy. Fig. 1
A5

TP TP P H TP TP P H TP P H

TP TP P H TP TP P H TP P H

20 17 20 17 16 17 20 17 20 17 16 17 20 17 16 17

w/Rhy. Fig. 1 (1st 3 bars only)

8va-----

TP TP P H TP TP sl. sl. Full Full 3 3

TP TP P H TP TP sl. sl. Full Full 3 3

20 17 20 17 16 17 20 17 20 17 16 17 16 17 17 20 (20) 20 20 19 17 20 19

w/Rhy. Fig. 2

loco

Full sl. Full sl. Full sl.

Full sl. Full sl.

17 18 17 19 17 16 19 10 11 10 10 12 (12) 11 18 17 19 17

w/Rhy. Fig. 4
A5

8va-

w/Rhy. Fig. 3

G5 G6 G5 C5 C#5 D5

8va-

D6 D5 F#5 G5 G#5 A5

8va-

A5

A.H. (15ma)

Musical score for guitar, featuring three systems of music. The notation includes standard musical notation (treble and bass staves) and guitar-specific notation (fingerings, bends, slurs, and dynamics).

System 1:

- Staff 1: Treble clef. Notes: G4 (H), A4 (H), B4 (sl.), C5 (sl.), D5 (P), E5 (P), F#5 (P), G5 (P).
- Staff 2: Bass clef. Notes: (7) 5 7 7 5 6 7 5 5 6 (6) 4 6 5 6 5 5 5 6 5 8 6 5 8 5 5 6 5 8 6 5 7.
- Staff 3: Treble clef. Notes: G4 (P), A4 (P), B4 (P), C5 (P), D5 (P), E5 (P), F#5 (P), G5 (P).
- Staff 4: Bass clef. Notes: (0) 0 3 0 5 2 4 2 (2) 5 2 4 2 3 0 (0) 0 3 0 5 2 4 2 (2) 2 5 2 4 2 3 0.

System 2:

- Staff 1: Treble clef. Notes: G4 (Full P), A4 (H), B4 (3), C5 (sl.), D5 (D7), E5 (wavy), F#5 (wavy), G5 (wavy).
- Staff 2: Bass clef. Notes: 0 7 (7) 6 7 7 7 5 6 7 6 6 5 8 10 8 10 8 10 8 10.
- Staff 3: Treble clef. Notes: G4 (P), A4 (P), B4 (P), C5 (sl.), D5 (P.M.---4), E5 (P.M.---4), F#5 (P.M.---4), G5 (P.M.---4).
- Staff 4: Bass clef. Notes: (0) 0 3 0 5 2 4 2 (2) 0 2 3 4 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5.

System 3:

- Staff 1: Treble clef. Notes: G4 (sl.), A4 (Full), B4 (3), C5 (3), D5 (3), E5 (Full), F#5 (P), G5 (P).
- Staff 2: Bass clef. Notes: 8 5 8 7 8 7 5 8 7 5 6 5 8 7 5 7 5 7 5 7 5 5 5 6 6 7 5 5.
- Staff 3: Treble clef. Notes: G4 (sl.), A4 (sl.), B4 (sl.), C5 (sl.), D5 (sl.), E5 (wavy), F#5 (wavy), G5 (wavy).
- Staff 4: Bass clef. Notes: (5) 11 11 10 11 11 11 11 10 11 10 10 9 10 10 2 0 2 2 0 2 2 0 0 0 0 0 0.

Full

F#5 G5 G6 G5 A.H. (8va) C5 C#5 D5

Full

A.H.

sl.

A.H. pitch: Bb

P

sl.

P

sl.

D#5 E5 D5 D#5 E5 D#5 E5

A.H. Full (15ma)

D6 D5

8va

Full

Full

Full

Full

A.H. pitch: B

sl.

rit.

sl.

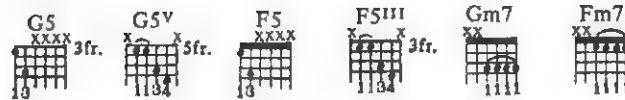
rit.

sl.

JAY WALKIN'

Music by
Blues Saraceno

Bright Blues/Rock ♩ = 126



Gtr. I

N.C. *f* 6 6

E5 F5 F#5 G5

T A B

Gtr. II

f 6 6

T A B

sl.

pick slides

1/2

sl.

1/2

sl.

H H

H H

The musical score is written for a single melodic line on a guitar. The notation includes various techniques such as slides (sl.), bends (Full, 1/2), vibrato (wavy lines), and dynamic markings (P, F). The piece is in a key with one flat (B-flat) and a 4/4 time signature. The notation is spread across several systems, with some measures containing multiple notes or chords. The final system includes a fretboard diagram showing the fret positions for the notes in the key of B-flat major.

Chord Progression: E5 F5 F#5 G5

Techniques: Full, 1/2, sl., loco, P, F, A.H. (8va), semi-harm., Full p, Full, A.H. Full, Full, sl., A.H. pitch: E

Fretboard Diagram:

H	5	6	7	8
H	4	5	6	7
H	2	3	4	5

Rhy. Fig. 1

E5 F5 F#5 G5

P.M. sl. P.M.

sl.

(end Rhy. Fig. 1)

E5 F5 F#5 G5

P.M. P.M.

E5 F5 F#5 G5

Bb5 A5 G5

P.M.

A.H. (8va)

A.H.

p

A.H. pitch: F

Bb5 A5 G5 A5 1½ Bb5 A5 1½ Tacet (Bass & Drums)

trem. bar 1½ semi-harm (vib. w/bar) trem. bar 1½

A.H. (15ma) A.H. (15ma) 1½ A.H. (15ma) 1½

rake (vib. w/bar) rake trem. bar rake trem. bar

A.H. A.H. A.H. 1½ A.H. 1½

N.C. A.H. (15ma) 1½

rake trem. bar

A.H. (0) 1½

w/Rhy. Fig. 1 (Gtr. II)

G5 A.H. T T T T

sl. A.H. T T T T

5-10 (17) (15) 8(20) 10(17)

sl. A.H. T T T T

Gtr. III

sl. A.H. T T T T

sl. A.H. T T T T

5-10 (17) (15) (22) (17) (22)

*Depress bar before raking strings, then let up.

**Depress and vibrate bar simultaneously.

trem. bar 3

sl. 3

A.H. T T T T

A.H. T T T T

10(22) (15) (19)

A.H. (8va) T T T T

A.H. T T T T

10(22) 12 (22) 10(22) 6(18) 5(17) 8(20) 9(15)

14 16 12 (12) (24) (19) (17)

E5 F5 F#5 G5

H 2 3

H

w/2nd half of Rhy. Fig. 1 (5½ times)
(Gtr. III out)

[illegible]

E5 F5 F#5 G5
 TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP
 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
 TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP sl. TP
 5 3 5 6 5 0 6 6 5 6 5 0 0 0 0 10 0 0 0 0 0 12 10 0 0 0 10 12 10 12 13 12 10 12 10 12 13 12 13 15 13 15 17 16 17

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody. The second system contains the next four measures, with measure numbers 16, 17, 18, 19, and 20 indicated below the staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'Full', 'A.H.', and 'sl.'. Above the staff, the chords E5, F5, F#5, and G5 are indicated for the first two measures, and E5, F5, F#5, and G5 are indicated for the last measure of the second system. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

~

Fm7

Full

sl.

(vib. w/bar)

Full

(5)

sl.

P.M.

Gm7

(4)

P.M.

Fm7

P.M.

DELIVERANCE

Music by
Blues Saraceno

Tune ⑥ down to D

Freely (♩ = 112)

Acous. gtr.

D5 D

mp *let ring throughout* *sl.*

sl. *sl.* *sl.*

Csus2 D

D5

A tempo ♩ = 120

D Dsus2 Dsus4 D Cadd9

*Tap face of guitar w/open hand.

C G/B F D

H P H P

This page of guitar sheet music contains six systems of music. Each system is composed of a treble clef staff and a bass clef staff. The treble staff features a key signature of one sharp (F#) and a 3/4 time signature. The bass staff displays a 12-fret scale with fret numbers (0-12) and includes slurs and accents.

The systems are organized as follows:

- System 1:** Treble staff has triplets and slurs. Bass staff has fret numbers and slurs. Chords: Csus2, D, Csus2, G.
- System 2:** Treble staff has slurs and triplets. Bass staff has fret numbers and slurs. Chords: D, Bsus2.
- System 3:** Treble staff has triplets and slurs. Bass staff has fret numbers and slurs. Chords: Csus2, Dsus2, A, G, D, Bsus2.
- System 4:** Treble staff has triplets and slurs. Bass staff has fret numbers and slurs. Chords: Csus2, D, G, Bsus2.

Treble clef, key of D major, 3/4 time. Chords: D5, D, Dsus2. Fingering: 3, H, P.

Treble clef, key of D major, 3/4 time. Chords: Dsus4, D, Cadd9, C, G/B.

Treble clef, key of D major, 3/4 time. Chords: Cadd9, C, G/B. Marking: *rit.*

Treble clef, key of D major, 3/4 time. Chords: D, D5. Markings: *mp*, *sl.*

Treble clef, key of D major, 3/4 time. Chords: D, Csus2. Marking: *sl.*

Treble clef, key of D major, 3/4 time. Chords: D, D5. Marking: *sl.*

THE SHAKES

Music by
Blues Saraceno

Fast Rock Shuffle ♩ = 240
Half time feel

Gtr. I N.C.(Gm) Full

f P.M.-----4 sl. Full P.M.-----4

3

1.

Full sl. Full P.M.-----4 P 3

2.

Gtr. II (end half time feel) 1/2 w/Fill 1 Csus4/G

sl. 1/2 (17) (17)

Gtr. I P P.M.-----4 P.M.-----4 (Both notes sl vib.)

Fill 1 grad. bend Full

15 16 15 17 18 (18)

Handwritten musical score for guitar, featuring a treble and bass staff with various musical notations including chords, scales, and performance instructions like "vib. w/bar" and "P.M."

Tapped harmonics, *Tapped harmonic. Tap on octave (12 frets) higher than fretted note

Csus4/G

8va-----C/G

loco

3

sl.

3

P

P

sl.

3

sl.

3

sl.

3

sl.

3

sl.

15 19 17 17 16 19 20 19 20 22 20 19 17 20 19 17 16 17 19 10 17 19 17 15

sl.

rake (Both notes vib.)

6 5 (6 5) 5 5 (5 5)

G5

vib. w/bar

sl.

G

(Both notes vib.)

trem. bar

2 1/4

2 1/4

sl.

14 14 5 5 (5 5) (5 5)

vib. w/bar

sl.

10 8 7 8 7 8 (7 8 7)

Csus4/G

C/G

P.M.-----4

P.M.-----4

P.M.

P.M.-----4

rake

9 7 5 5 5 9 7 6 5 5 5 3 4 3 5 5 5 15 15 15 15

rake (Both notes vib.)

8 7 (8 7) 5 5 (5 5) 5 3

f

sl.

1/2 3 1/2 3 w/Fill 2 1/2 Full 3 3

1/2 1/2 1/2 Full pick slide

8 8 8 sl.

(9/3) (9/3) (9/3) (9/3)

sl.

F 8va- sl. H

13 17 15 15 14 14 17 18 17 18 16 20 18 17

sl. H

1 5 3 9 2 2 5 6 5 6 6 6 6 5

Fill 2

8va- *2 1/2

trem. bar *2 1/2

22 (22)

*Depress trem. bar before striking note.

Full

Handwritten musical score for a string quartet, featuring a treble and bass staff with various musical notations including notes, rests, and vibrato markings.

The image shows a musical score for guitar, divided into two parts: Gtr. II and Gtr. I.

Gtr. II: The top staff is for Gtr. II. It starts with a treble clef and a key signature of one flat (B-flat). The first measure has a forte (*f*) dynamic and is marked "vib. w/bar w/Wah wah". The second measure is marked "Full". The third measure is marked "pick slide". The fourth measure is marked "grad. bend". The fifth measure is marked "Full". The sixth measure is marked "pick slide". The seventh measure is marked "Full". The eighth measure is marked "pick slide".

Gtr. I: The bottom staff is for Gtr. I. It starts with a treble clef and a key signature of one flat (B-flat). The first measure is marked "P.M." (Palm Mute). The second measure is marked "sl." (slide). The third measure is marked "sl." (slide). The fourth measure is marked "sl." (slide). The fifth measure is marked "sl." (slide). The sixth measure is marked "sl." (slide). The seventh measure is marked "sl." (slide). The eighth measure is marked "sl." (slide). The ninth measure is marked "sl." (slide). The tenth measure is marked "sl." (slide). The eleventh measure is marked "sl." (slide). The twelfth measure is marked "sl." (slide). The thirteenth measure is marked "sl." (slide). The fourteenth measure is marked "sl." (slide). The fifteenth measure is marked "sl." (slide). The sixteenth measure is marked "sl." (slide). The seventeenth measure is marked "sl." (slide). The eighteenth measure is marked "sl." (slide). The nineteenth measure is marked "sl." (slide). The twentieth measure is marked "sl." (slide). The twenty-first measure is marked "sl." (slide). The twenty-second measure is marked "sl." (slide). The twenty-third measure is marked "sl." (slide). The twenty-four measure is marked "sl." (slide). The twenty-fifth measure is marked "sl." (slide). The twenty-six measure is marked "sl." (slide). The twenty-seventh measure is marked "sl." (slide). The twenty-eighth measure is marked "sl." (slide). The twenty-ninth measure is marked "sl." (slide). The thirtieth measure is marked "sl." (slide). The thirty-first measure is marked "sl." (slide). The thirty-second measure is marked "sl." (slide). The thirty-third measure is marked "sl." (slide). The thirty-four measure is marked "sl." (slide). The thirty-fifth measure is marked "sl." (slide). The thirty-six measure is marked "sl." (slide). The thirty-seventh measure is marked "sl." (slide). The thirty-eighth measure is marked "sl." (slide). The thirty-ninth measure is marked "sl." (slide). The fortieth measure is marked "sl." (slide). The forty-first measure is marked "sl." (slide). The forty-second measure is marked "sl." (slide). The forty-third measure is marked "sl." (slide). The forty-four measure is marked "sl." (slide). The forty-fifth measure is marked "sl." (slide). The forty-six measure is marked "sl." (slide). The forty-seventh measure is marked "sl." (slide). The forty-eighth measure is marked "sl." (slide). The forty-ninth measure is marked "sl." (slide). The fiftieth measure is marked "sl." (slide). The fifty-first measure is marked "sl." (slide). The fifty-second measure is marked "sl." (slide). The fifty-third measure is marked "sl." (slide). The fifty-four measure is marked "sl." (slide). The fifty-fifth measure is marked "sl." (slide). The fifty-six measure is marked "sl." (slide). The fifty-seventh measure is marked "sl." (slide). The fifty-eighth measure is marked "sl." (slide). The fifty-ninth measure is marked "sl." (slide). The sixtieth measure is marked "sl." (slide). The sixty-first measure is marked "sl." (slide). The sixty-second measure is marked "sl." (slide). The sixty-third measure is marked "sl." (slide). The sixty-four measure is marked "sl." (slide). The sixty-fifth measure is marked "sl." (slide). The sixty-six measure is marked "sl." (slide). The sixty-seventh measure is marked "sl." (slide). The sixty-eighth measure is marked "sl." (slide). The sixty-ninth measure is marked "sl." (slide). The seventieth measure is marked "sl." (slide). The seventy-first measure is marked "sl." (slide). The seventy-second measure is marked "sl." (slide). The seventy-third measure is marked "sl." (slide). The seventy-four measure is marked "sl." (slide). The seventy-fifth measure is marked "sl." (slide). The seventy-six measure is marked "sl." (slide). The seventy-seventh measure is marked "sl." (slide). The seventy-eighth measure is marked "sl." (slide). The seventy-ninth measure is marked "sl." (slide). The eightieth measure is marked "sl." (slide). The eighty-first measure is marked "sl." (slide). The eighty-second measure is marked "sl." (slide). The eighty-third measure is marked "sl." (slide). The eighty-four measure is marked "sl." (slide). The eighty-fifth measure is marked "sl." (slide). The eighty-six measure is marked "sl." (slide). The eighty-seventh measure is marked "sl." (slide). The eighty-eighth measure is marked "sl." (slide). The eighty-ninth measure is marked "sl." (slide). The ninetieth measure is marked "sl." (slide). The ninety-first measure is marked "sl." (slide). The ninety-second measure is marked "sl." (slide). The ninety-third measure is marked "sl." (slide). The ninety-four measure is marked "sl." (slide). The ninety-fifth measure is marked "sl." (slide). The ninety-six measure is marked "sl." (slide). The ninety-seventh measure is marked "sl." (slide). The ninety-eighth measure is marked "sl." (slide). The ninety-ninth measure is marked "sl." (slide). The hundred measure is marked "sl." (slide).

Fill 3

A.H. (15ma)

trem. bar
rake grad. release

A.H. *1

A.H. pitch. D

*Depress bar before striking note

w/Rhy. Fig. 1 (1st 5 bars only)

Csus4/G C/G Gm7

8va Full grad. bend Full

sl. sl. sl. sl. sl.

loco

Full

grad. bend

Full

sl. sl. sl. sl.

(6) (9) (9) (9)

7 6 7 5 6 7 6 7 5 6 2 7 6 5 3 3 (3) (3) (3) (3)

18 (18) 15 15

C Full Dm7
 grad. bend trem. bar 2½
 sl. (17) 15 15 15 (15) (15)
 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4
 A.H. (15ma) * 2½ Csus4/G 1
 rake trem. bar A.H. * 2½ 1
 A.H. pitch: G
 *Depress bar before striking note.
 (Both notes vib.)
 C/G 1½ G5 2½ A.H. (8va) *T T
 1½ 2½ let ring *T *T
 (9) (9) (9) (9) (9) 7(9) 8(20)
 *Tapped harmonics. Tap an octave (12 frets) higher than fretted note.
 (6) (5) 5 (5) 7 (8) 7

A.H. 8va- G A.H. C/G

T T T A.H. *T

A.H. A.H. A.H. T A.H. *T

10 10 8 7 8 (7) 8 5 (6) 5 5

*Tapped harmonics.

(Both notes vib.)

10 10 8 7 8 (7) 8 5 (6) 5 5

8va-1 loco A.H. GS A.H.

(5) 5 (3) 3 (3) 3 (3) 3

*Tapped harmonics.

Harm. *T T A.H. *T

let ring. vib. w/bar

Harm. *T T A.H. *T

12 12 3(15) (3) (3) 5

*Tapped harmonics.

Csus4/G C/G

w/Fingers sl.

6 6 5 8 8 6 5 8 8 5 8 8 5 8 8 5 8 8 5

(Both notes vib.)

6 (5) (6) 5 (5) 5

E \flat 5 F5 G5

Half time feel
N.C.(Gm)

sl.

sl.

Gm

1/4

1/4

P.M. 4

P

3

sl.

w/Fill 4

1/4

1/4

P.M. 4

P

3

sl.

1/4

1/4

P.M. 4

P

3

sl.

Dm7

sl.

Fill 4

Harm. 2 1/2 (8va)

*1

Harm. 2 1/2

*1

17 15 16 17

5 (5)

sl.

*Pull up on bar.

BEFORE THE STORM

Music by
Blues Saraceno

E5 7fr. 134 C5 3fr. 134 D5 5fr. 134 D#5 6fr. 134 E7 6fr. 213 G5 3fr. 134 F#5 134 E5(type 2) 11 D5(type 2) 13 E9 6fr. 21333 Eb9 5fr. 21333 F9 7fr. 21333 E5(type 3) 9fr. 144

Rock Ballad ♩ = 126

Half time feel

Acous. gtr. Em Dadd11 Cmaj7 Csus2/#11

let ring--

Em Dadd11 Cmaj7 Csus2/#11

Em9

let ring--

Elec. gtr. I Em9 A.H. A.H. (8va) P.M. A.H. P.M.

sl. P.M. A.H. P.M.

A.H. pitch:B

Rhy. Fig. 1 (Acous. gtr.)

A.H.
(8va)

st

Csus2


Am9

Csus2
(8va)-

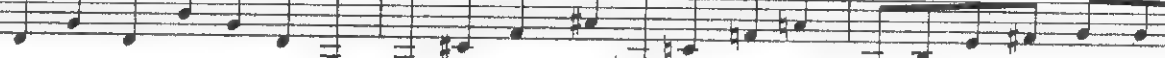
Fill 1

Musical score for Riff A (Acous. ptr.). The score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a "loco" marking and a "rake" marking. The second staff has a "Full" marking. The score is divided into two measures by a double bar line. The first measure contains a series of notes and rests, with a "Full" marking. The second measure contains a series of notes and rests, with a "Full" marking. The score ends with a "Full" marking.

Riff A (Acous. gtr.)—



let ring—



3 5 5 5 5 5 2 2 4 4 3 3 3 2 2 2 4 5 6 4 5

Emadd9

P.M.

Riff B

P.M.

C#°add4

P.M.

D

B/D#

(end Riff B)

(Both notes vib.)

Elec. E5
gtr. II

vib w/bar

Elec. gtr. I

vib w/bar

H P H P H H P H P H H P H P H H P rake

trem. bar

Harm. (15ma)

1½

sl.

1½

sl.

7

sl.

Fill 2
(Elec. gtr. II)

Elec.
gtr. I E

8va-----

sim.

*w/Delay (333ms.)

12 16 14 14 13 16 17 16 24 19 21 21 21 19 23 21

*For next 18 bars,
each note is swelled
with volume knob using
pinky of right hand.

Rhy. Fig. 2 (Elec. gtr. II)

P.M.-----

loco

G5 F#5 D5

19 21 19 19 19 16 21 19 19 19 16 16 16 15 14 15 14 12 11 12 12

P.M.-----

vib. w/bar

3 2 0

G5 A5 E5

10 9 10 9 10 12 12 11 9 12 12 12 9 12 12 12 9 12 12 14 12 12 9

(end Rhy. Fig. 2)

P.M.-----

3 0 0 0 5 7 0 0 0 0 7 5 0 5 0 0 5 7 7 0 5 7 0 2 3 0 2 0 1 2

H P H H

E

G5

F#5

[illegible][illegible]

Elec. gtr. II

C5 D5 E5 E7 E

P.M. P.M. P.M.

(end delay w/swells)

Full Full

sl. sl.

15 19 17 17 15 19 17 17 17 21 19 19 19 21

22 22

Elec. gtr. III doubletracks this bar

[illegible]

G5 *sl.* F#5 E5(type 2) D5(type 2) ⑤ 10fr. D C5

H P P *sl.* P P 3 3 *sl.* H P *sl.* P *sl.* P

7 10 7 8 8 5 3 2 3 2 2 2 3 0 12 12 12 15 12 13 12 0 12 0 10 10

Elec. gtr. II
8va-

E7

8va-

A7sus4/E A6/E

(8va)-

E9

loco

A.H.

E

8va)

N.C.

(Wah out)

Fl

A.H. 1

loco

w/Riff B
Em

Em

Cadd# 4

C#^oadd4

D

B/D#

Repeat and fade

FUNK #49

Words and Music by
Joe Walsh, Dale Peters
and Jim Fox

Medium Funk ♩ = 96

Fill 1 (Gtr. III)

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Chord progression: D/A w/Fill 1 A7 N.C.(A7)

Annotations: A.H. (8va) sl., rake, 1/2, Full, P, Riff A, 1/4, slack, trem. bar, slack

Annotations: sl., 1/4 1/4, P.M., 1/4 1/4, P, sl.

Chord: (B7)

Annotations: 1/4 1/4, Harm. 3 1/2, *3 1/2, trem. bar, Harm. 3 1/2, *3 1/2, *Pull up on bar.

Chord progression: A7 E7 (end Riff A) Gtr. II 1/2 D/A A7

Annotations: rake, (All notes vib.), 1/2, 1/2, 1/4, Full

Chord progression: D/A A7 D/A

Annotations: 1/2, Full, 1/2, 1/2, P, rake, 1/2, P, sl., sl., sl.

Musical notation for measures 10 through 16. The staff shows various chords and melodic lines. Measure 10 has a "Full" annotation above it. Measure 11 has a "hold bend" annotation below it. Measure 12 has a "Full" annotation above it. Measure 13 has a "H" annotation above it. Measure 14 has a "(B7)" annotation above it. Measure 15 has a "grad. bend Full" annotation above it. Measure 16 has a "1/2 sl." annotation above it.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two staves: a guitar staff (top) and a piano staff (bottom). The key signature is D major (two sharps), and the time signature is 4/4.

Guitar Staff:

- Measure 1:** Starts with a "Full" chord (D4, F#4, A4, C5) followed by a half note (1/2) and another "Full" chord.
- Measures 2-5:** Each measure contains a "P" (Palm Mute) marking over a series of eighth notes.
- Measure 6:** A "sl." (slide) marking over a half note, followed by a wavy line indicating a vibrato or slide effect.
- Measure 7:** A "sl." marking over a half note, followed by a wavy line.
- Measure 8:** An "E7" chord marking over a half note, followed by a wavy line.

Piano Staff:

- Measure 1:** Starts with a "Full" chord (D4, F#4, A4, C5) followed by a half note (1/2) and another "Full" chord.
- Measures 2-5:** Each measure contains a "P" (Palm Mute) marking over a series of eighth notes.
- Measure 6:** A "sl." (slide) marking over a half note, followed by a wavy line.
- Measure 7:** A "sl." marking over a half note, followed by a wavy line.
- Measure 8:** An "E7" chord marking over a half note, followed by a wavy line.

w/Rhy. Fig. 1 (Gtr. I)

A7 D/A A7 N.C. slack (Drums) 3

trem bar slack

Gtr. II

N.C.(A) (E7) (A)

P.M.

11 14 14 13 11 14 11 12 12 14 13 11 14 12 11 11 14 12 11 11 14 13 11 14 11 12

(E7) (A) *Random string noises 7 Gtr. I

P.M.-----4 w/Delay w/Wah wah

12 11 14 14 9 11 12 (12) sl.

*Make noises by sliding bar on strings over pickups and scraping wound strings w/fingernail.

(Band tacet) 1/2 Full sl. Full sl. D/A H H

1/2 5 20 10 17 17 10 17 17 15 15 sl.

w/Rhy. Fig. 1 (3 times) A7 w/Fill 3 A7

w/Fill 2 H 1/4 1/2 D/A 1/2 A7

(All notes vib.) (Wah out) P H sl.

7 7 12 6 0 0 0 0 2 0 2 3 0 7 7 5 7 0 5 3 6 7 sl.

Full Full Full Full D/A w/Fill 4 A7

3 P.M.-----4 3 P.M.-----4 1/2 Full Full Full Full 8va Full Full 1/2

6 7 5 6 7 5 6 6 (8) 20 20 20 17 10 10 17 10

Fill 2 (Gtr. II)

sl.

7 sl.

Fill 3

Full Full 1/2

Full Full 1/2

8 8 8 5 7 7 5 7

Fill 4

8va-----4

10 10 16 10 17 16 10

[illegible]

JITTER BLAST

**Music by
Blues Saraceno**

Free time

N.C.

8va-

ES
O XXX
1 1

E
xxx 6fr.
21

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The vocal line is in treble clef, 4/4 time, with a key signature of one sharp (F#). It begins with a tempo marking "(fast)" and a dynamic marking "*pp". The guitar accompaniment is in bass clef, 4/4 time, with a key signature of one sharp. It features a repeating bass line of eighth notes (10, 12, 10) and a melody of eighth notes (10, 12, 16). The score includes various musical notations such as slurs, ties, and dynamic markings like "cresc." and "pp".

*Fade in (use vol. pedal to simulate studio effect).

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and a guitar accompaniment. The vocal melody is written on a single staff with a treble clef and a key signature of one sharp (F#). It features several sixteenth-note runs, some marked with a '6' (likely indicating a sixteenth-note triplet or a specific fingering). The guitar accompaniment is written on a single staff with a treble clef and a key signature of one sharp. It includes a 'trem. bar' (trill bar) and a '2 1/2' (likely indicating a half note or a specific rhythm). The second system continues the vocal melody and guitar accompaniment. The vocal melody includes a 'T' (likely indicating a trill) and a 'P' (likely indicating a pluck or a specific articulation). The guitar accompaniment includes a '5' (likely indicating a fifth fret) and a '9' (likely indicating a ninth fret). The score is written in a style typical of early 20th-century musical notation, with a focus on melodic lines and rhythmic patterns.

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes, with lyrics 'The Rose Tree' written below it. The bottom staff is a bass line with a key signature of one flat (Bb) and a 4/4 time signature. It features a sequence of numbers (12 5 10 5 0 10 3 0 3 7 12 3 0 3 7 10 3 0 3 7 10 3 0 3) written below the staff, which likely represent fret positions for a guitar accompaniment. The score is divided into two systems by a double bar line.

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The bottom staff is a bass clef, providing a harmonic accompaniment with a similar rhythmic pattern. The score is divided into two systems by a double bar line. The first system contains the first 14 measures, and the second system contains the next 14 measures. The piece concludes with a final double bar line. The title 'The Rose Tree' is written in a decorative, stylized font at the top center of the page.

[illegible][illegible]

Musical score for guitar, showing a complex arrangement with multiple staves. The top staff is for Gtr. I, featuring a tremolo bar and a "trem. bar" section. The middle staff is for Gtr. II, also featuring a tremolo bar. The bottom staff is for the main melody, with a "poco rit." marking and a "trem. bar" section. The score includes various musical notations such as notes, rests, and dynamic markings.

(♩ = 138)

Handwritten musical score for guitar, featuring complex tapping and slapping techniques. The score is written on five systems of staves, each with a treble clef and a key signature of one sharp (F#).

System 1: Chords: F#7, F7, E7, D7, D#7, E7, F#7, F7. Includes a tempo marking (♩ = 138) and a wavy line indicating a tremolo effect.

System 2: Chords: E7, C7, C#7, D7, D#7. Includes a handwritten instruction: "**Tap ⑥ w/index finger and tap ④ w/middle finger".

System 3: Chords: E7, Gtr. I, Gtr. II. Includes a handwritten instruction: "Hit & slide down sigs. w/palm of right hand".

System 4: Chords: D5. Includes a handwritten instruction: "trem. bar".

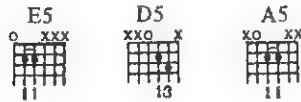
System 5: Chords: D5. Includes a handwritten instruction: "trem. bar".

The score includes numerous technical markings such as "T" (tap), "H" (hit), "sl." (slide), "Full" (full tap), "TP" (tap pull-off), "N.C." (no chord), "Gtr." (guitar), and "trem. bar" (tremolo bar). Fingering numbers (1-4) are indicated above many notes. The notation is dense, with many notes beamed together and slurs indicating complex rhythmic patterns.

FRAZIN'

Music by
Blues Saraceno

Moderate Rock ♩ = 100



(Drum fill) (Rhy. E5) D5 A5/E E5

Gtr. I

f vib. w/bar let ring- vib w/bar let ring- let ring-

Gtr. II

w/Fill 1 *E 1/2 Full H P sl. D A E5

sl. f 1/2 Full H P sl. sl. P sl. HP sl. sl.

Gtr. I

Rhy. Fig. 1 (end Rhy. Fig. 1)

w/Fingers (Both notes vib.)

*Bass plays E pedal for 16 bars. *R.H. pushes strings against pickups.

w/Rhy. Fig. 1 (3 times) E D A 1/2 E5

HH T Full P P P H P sl. HH T P sl. P.M.--- 1/2 let ring- sl. vib. w/bar HH T Full P P P sl. Full T hold bend

HH T Full P P P H P sl. HH T P sl. (14) 7 7 7 (7) 0 11 13 16 (16) 16 13 11 0 4 0

Fill 1

Fill 2

(Both notes vib.)

Resume Rhy. Fig. 1

E
8va

D

A

E5

Fill 4A (Gtr. III)

Harm. *2 4

trem. bar

Harm. *2 4

(7) (7)

*Depress bar before striking harm. Then gradually release and pull on bar until +4.

Free time
w/Fill 6
E

A Full (Gtr. II cont. in Fill 6)

8va-----

Gtr. III

sl. 3 3 3 3

grad. bend Full molto rit.

sl. 12 15 17 19

P.M.---4

P.M.---4

sl.

8va-----

Full 1/2 Full 1/2 Full Full

loco

sl.

rake

Full 1/2 Full 1/2 Full Full

sl.

vib. w/bar

4 3 1 4

slack

trem. bar

slack

Fill 6 (Gtr. II)

(Gtr. II out)

Fdbk.---

(15) (15) (15)